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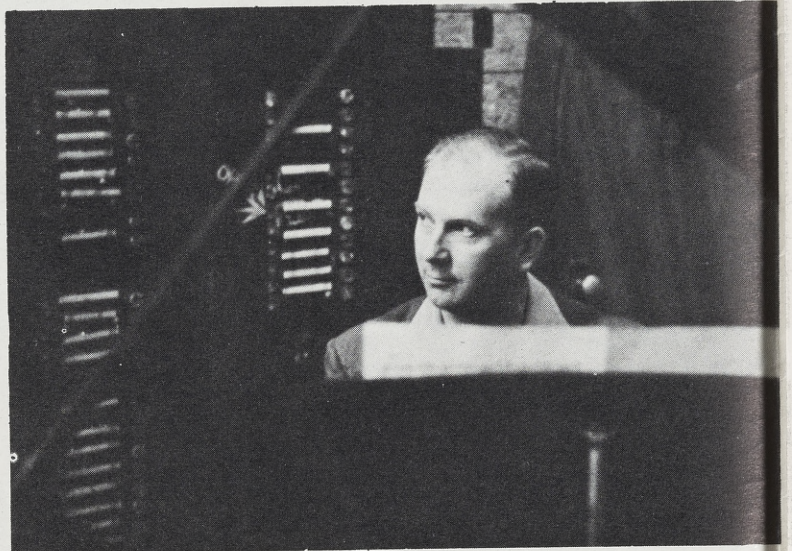
Life of a Navy Student

D.T.'s and Art

New College Slang



SYMPHONY ALIVE !



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A RECEPTION at the Carmel Art Association Gallery in honor of the new conductor, Gregory Millar (left), followed the Symphony's first concert. Among those who attended were (above, right) Fritz Wurzmann, and (below) Mrs. Herb Vial and Miss Karen Williams; Mrs. Philip Schneeberger in earnest conversation, and Edgar Bryant (bottom right), sipping punch and looking at pictures. Photographs of musicians were taken during last rehearsal.

As the Monterey County Symphony opens its ninth season this week, it does so with new ambitions.

The association's board of 24 directors, after a period of some disagreement, has come to the decision to make the orchestra worthy of the cultural center that the Peninsula aims to be.

Though there has been minor--and mostly silent--dissension in some quarters, the choice of a professional conductor was greeted with great enthusiasm.

The symphony's new conductor is Gregory Millar, young founder and conductor of the San Francisco Little Symphony which has earned itself a husky little reputation in just a few seasons.

Fritz Wurzmann, president of the symphony association here, said plans are to build the symphony into a truly accomplished orchestra.

"Thanks to the help of local conductors," Wurzmann said, "our orchestra has reached a certain stage of development.

"Now, with the growth of the community and its music-loving audience, we feel that it must go beyond that stage. Under an inspiring conductor the musicians reach heights they couldn't reach otherwise. They are tremendously stimulated."

Wurzmann said only a few musicians have dropped out.

With coming and goings, the orchestra now has 50 to 65 members, including Concertmaster Walter Kelsey, Pacific Grove composer and music teacher, who gets a minor adult school fee for his services as assistant conductor.

The orchestra is quite well balanced, though it could stand a few more strings. There are 10 first fiddles instead of the desirable 12 for an ensemble of this size,



eight second fiddles instead of 10, five violas instead of six and two double basses instead of four.

Thanks to the whole-hearted co-operation of Fort Ord--in particular Maj. E. K. Wright, his deputy Col. Joseph H. Buys and the leader of the Fort Ord Band, WO Kenneth E. Holloway--the orchestra is well staffed in the brass,

woodwind and percussion sections. The Fort Ord musicians are given every possible opportunity by the Army to show up for rehearsals and concerts.

Four concerts, each primed by eight rehearsals, are planned for this season. The rehearsals are held at the Carmel High School
(Cont'd on F-4)





THIS IS A DOLL

Doll Splits Pad

We got in our bomb, left our pad, steered a crazy course out to the berg and after whipping a belt heard some dolls and cats.

In short we went out to Monterey Peninsula College the other day in the interests of National Education week to see how the English language is perspiring.

In no time at all we were spotted as a square with our collegiate slang of the thirties.

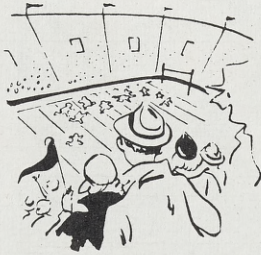
Equally prosaic is the soldier terminology that invaded campuses after World War II-- a sack time, pass the side arms and s. o. p. are obsolete.

Although MPC is not real crazy about lingo, it is probably fairly representative of other colleges. Some students are more atune to freshening things up than others.

Most amazing thing to us was the definition for a top guy by the gals. They refer to him as a doll. A few years ago, he was a tiger and before that a BMC, big man around campus. A doll in those days was a girl.

A smooth gal today is a hepped broad white meat, frame or a rippling cat. In some circles broad is gaining over cat. Occasionally slick chick is used. The campus talk has been influenced some by jazz talk; but some say it is not

To Ask Cat For Struggle



THIS IS REAL FLIP

as popular as a year ago.

One word that is popular with all is crazy. It has some of the connotation of cute a few years back. It is used to mean something nice or different.

Other jive talk that seems to persist includes: time is wasting-- the beat is wasting--; let's split, leaving; hip-in the know; flip, --to be excited; cool, --to relax; a request to be informed of a situation is, --deal the set-up. A

pad is a home, office, or hangout. Heard is to talk.

More general terms used by all include; a good date or good time --we had a ball; car is a wheel, a rod, bomb or mill. A dance is a struggle or an orgie. A drink of liquor is a belt or sometimes whipping a belt or a whip for the trip.

Being drafted for military service at MPC, is going out to the Seaside Country Club--(Fort Ord).

Eye glasses are windshields and the philologist will find it interesting that much of the slang terminology these days seems to spring from cars rather than planes. Maybe the influence of the sports car age of today over yesterday's air age.

Peculiarly enough there are still a few words that have remained the same. An easy exam or course is still a snap course or a snap and going for a trip is flunking out. We used to go south on a trip for the winter. Play time is still beach time no matter where you are going.

So now that we are hep for a trip we split.



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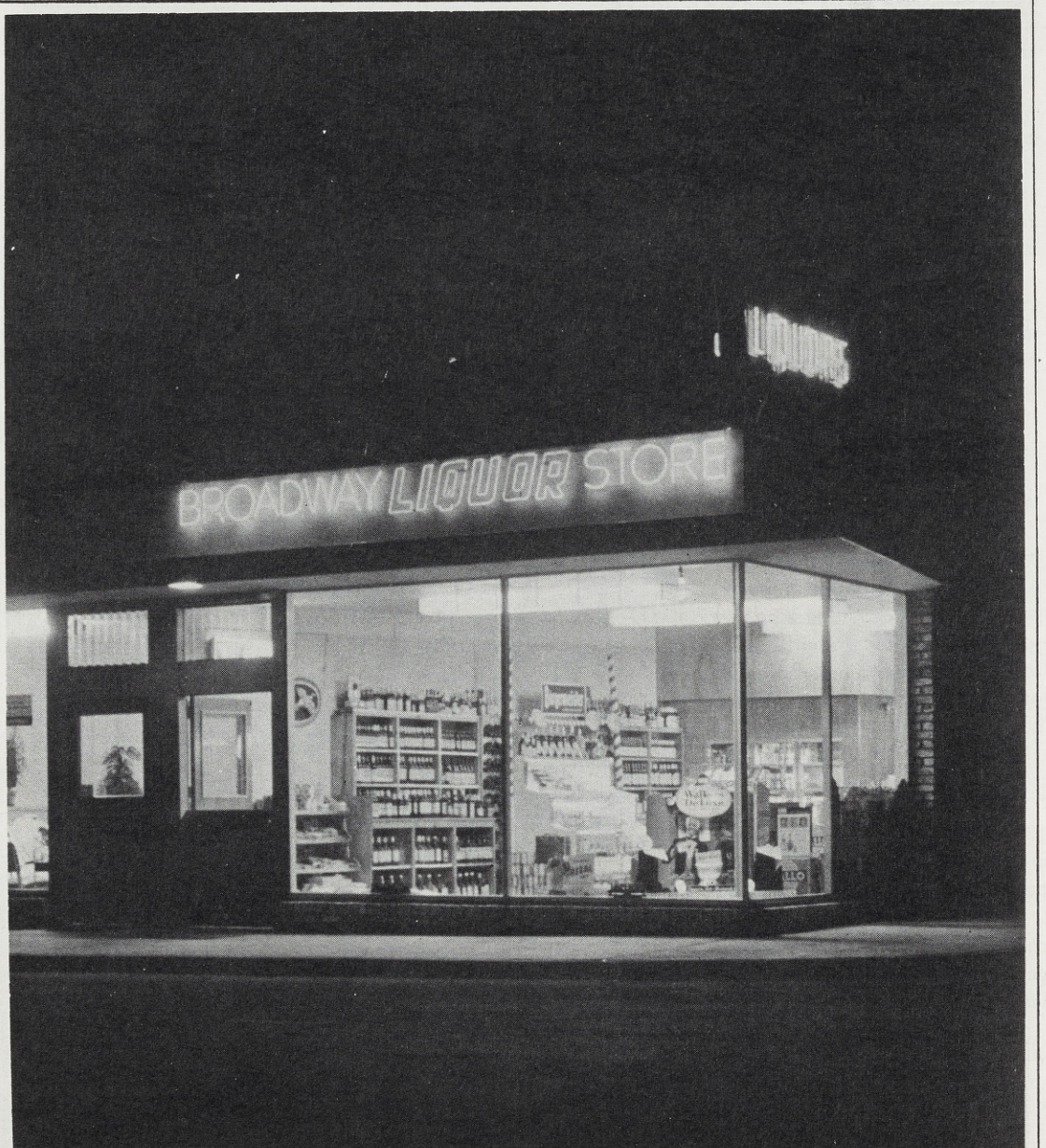
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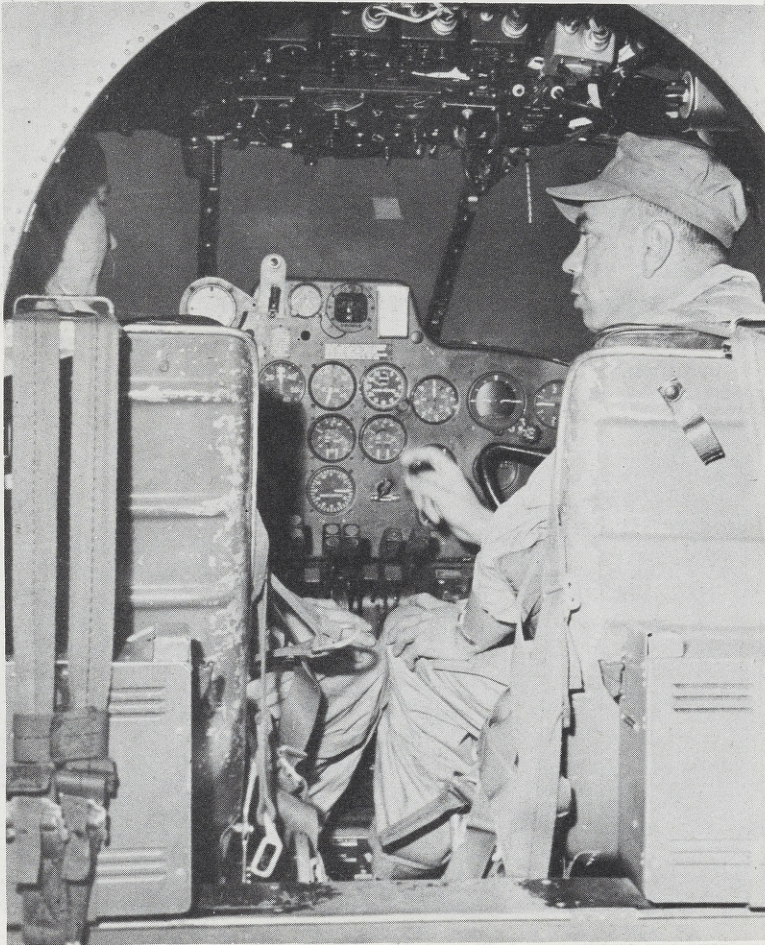
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MONTEREY, CALIF. NOV. 12, 1954



LIFE OF A NAVY STUDENT

Going back to school can be pretty tough when you're in your late thirties or early forties, when you've lost your study habits, when you've got to be a husband and father while hitting the books.

This challenge is faced--and well met--by most of the 350 officers attending the current class at the Navy Line School in Monterey.

The course takes six months. In these months are crammed all the knowledge the Navy expects its regular officers to have, and that's a lot because the Navy insists that its regular officers can do just about everything that must

be done to keep it a strong, modern, scientific fighting force.

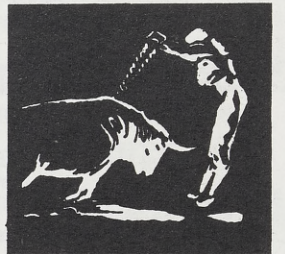
IN COCKPIT of Beechcraft, Line School Student Lt. Cmdr. York (right), checks out Engineering School's Lt. B. A. Otis on instrument flight from Air Station.

be done to keep it a strong, modern, scientific fighting force.

Lieut. Cmdr. Thomas H. York is one of the students at the school now. He is typical of his class in many ways. He is 37 years old. He is married and the father of a 3-1/2 year-old son. He went into the Navy for World War II, liked it and decided to make it his career. Like many of his fellow students, he is an aviator.

The current curriculum of the school is designed to make men like him, who did not go to Annapolis, all-around Navy officers. York is in the next-to-last class in this category. Next year, the curriculum will be changed, the course lengthened to 9-1/2 months and the students then will be partly Annapolis graduates, partly NROTC officers, doing

Cont'd on next page.



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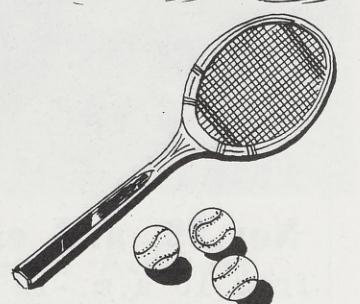
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LIFE OF A NAVY STUDENT

(Cont'd from preceding page)

postgraduate work after several years of active service experience.

York, presumably, will still be in some phase of Naval aviation when he leaves the school, although he would be qualified to fill most any post. Flying is his life. It's his love. He says he will request duty in a patrol squadron when he graduates.

As a student, York lives a very regular life.

He gets up each morning at about 6:45, has breakfast with his attractive, 30-year-old wife, Barbara, and his son, Timothy. Then he's off to school for about six hours of classroom work. One day a week, he only goes to school half the day, then climbs into a four-engine Beechcraft at the Auxiliary Air Station and gets in his flying time.

He flies more than most other pilots at the school because he is on the instrument board. This means he is assigned to check out other students on instrument flights.

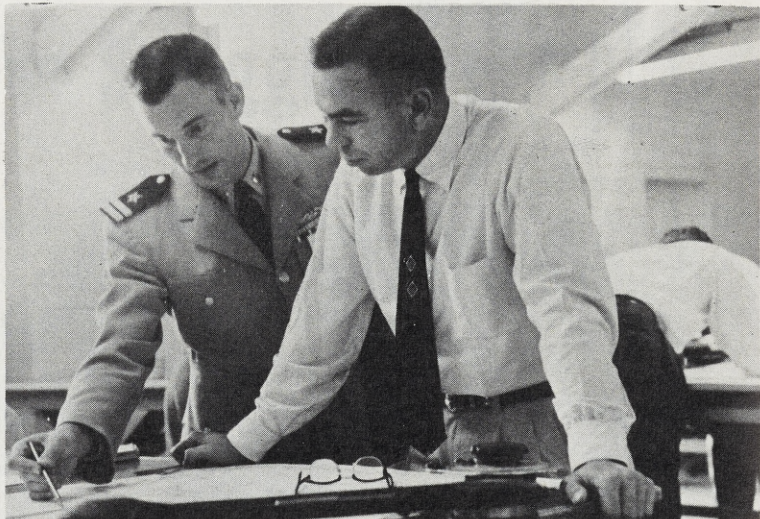
In the evenings he spends at least three hours at home work. He also studies most Sundays. There are just two evenings when he can relax, Friday and Saturday, and has time then for the Navy's rigorous social life.

"There's one thing about that, though," says Mrs. York, "being slowed down socially, you save considerably on entertaining."

York, who has just been selected for promotion to commander and is expecting his "letter" almost any time now, makes about \$720 a month, including flight pay and allowances. This may seem like a good deal of money to most people, but in the Navy you rarely get the chance to save. The Yorks rent a big home at 824 Alice, drive a 1953 hard-top Ford.

"No matter what they pay you," he says, "you manage to live pretty well, but you'll never get rich. The higher you go the more social obligations you have." And these social obligations are really obligations. "It wasn't so much that during the war," says Mrs. York, "but now it really keeps you stepping. You have to try and keep everybody happy, and when you do it helps to a degree."

Mrs. York is used to the Navy



NAVIGATION PROBLEM is explained to York in Line School class by instructor Lt. Lewis O. Smith (left).



AT AIR STATION, York discusses flight plan with Lt. Ray Gurley, assistant training officer.



HOME FROM FLIGHT, York and his wife play with son, Timothy, before dinner.



AFTER DINNER, York helps his wife with the dishes before hitting the books. Home work takes at least three hours.

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LATE AT NIGHT, Mrs. Barbara York brings her studying husband coffee and cookies. He studies in bedroom.



NEXT MORNING it's back to school and another navigation problem. Line School takes six months.

life ("Navy wives definitely have to play their parts") and since she enjoys meeting people, she likes it. Also she knows more about it than most Navy wives. She is a Navy "junior". Her father, Commander W. A. Buckley, now retired, was a Navy aviator who flew lighter-than-air and saw service on most of the big dirigibles.

She met York at Lakehurst, New Jersey, where her father was then stationed, married him 12 years ago at Moffett Field. York, who had studied chemical engineering at the University of Missouri for 3-1/2 years before becoming an aviation cadet in 1941, also was a lighter-than-air pilot at first. He served in the Pacific in the war against Japan, did not become a heavier-than-air pilot until 1949. His last stations were in the East.

Though under constant pressure,

York takes his present life in his stride. "It has its problems," he says, "going back to school like this. Surprisingly, the subjects you knew about before are the toughest because you make careless mistakes and you tend to spend more time on the subjects you are not familiar with."

Captain G. K. Fraser, director of the Line School, finds that his charges, like York, despite the handicaps of age, responsibility and lost study habits, make very fine students.

"Curriculums for each class," he explains, "are designed specifically for it, taking the average background into consideration."

"Most of the subjects taught are practical. We only teach academic subjects that are practically necessary, a minimum of mathematics, for instance, just what they need for tools."

The majority of the students in the current class are lieutenants, lieutenant commanders and com-

manders. It is one of the smallest classes the school ever had. Most classes have run up to 500.

The faculty consists of 50 Navy officers and 10 civilian instructors. Their main problem, Capt. Fraser points out, lies in the fact that "most of the men they face in class are pretty smart."

Says Captain Fraser:

"The idea of the Line School, something between Annapolis and the War College, is not new."

"It was started some years ago, prior to World War II, and was always considered an important part of a line officer's education."

"Personally, I feel even more strongly about it today. The time has come when we must have all line officers attend the school."

WHARF TROUP GOES ON ROAD

The Wharf Theater will have a first go at the road when it opens "Charlie's Aunt" in Hollister, November 19, 20. Ben Small will have the lead. The play will later run here.

Currently at the Wharf is the musical "Pal Joey".

The current feature at the Wharf, musical "Pal Joey", will have its final run this weekend, Nov. 12, 13, 14, 15.

HEYDAY FOR BACHELORS

Bachelor officers of all services are invited by the National Secretaries Association to attend an afternoon open house of dancing, games and refreshments from 2 to 5 p.m., November 14, at the Ball Room of the U. S. Navy Postgraduate School.

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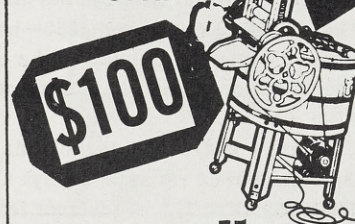
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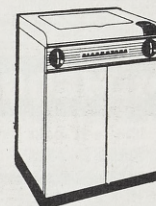
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Mr. Spectator

FATHER PLAYS STORK---That's the story of cool-headed Paul Metzger, recently of Carmel and a research psychologist with Fort Ord's hush, hush, Human Resources.

Paul and his wife, Joan, and other daughter Janet, recently returned to the University of Oregon where Paul is studying for his doctorate in psychology.

Other day he was awakened at 7 a.m. by his wife and informed by she that she was having a baby. Paul, delivered the child, cut the umbilical cord with phone instructions from the doctor, and then calmly waited for an ambulance to take mother and child to hospital.

Metzger modestly claimed that he hadn't done anything "that doesn't happen to hundreds of taxi-cab drivers."---wonder whether doctor cuts his fee in cases like this...

PREDICTIONS OF THINGS TO COME--- political statistics or maybe nonsense; anyhow the significance read into winning of Congress by a party out of power in the off presidential year elections, according to history, is a necessity for that party to have a chance to capture the White House in the next election.

Only twice--in '54 and 1860--has a party captured the presidency without capturing Congress in the off-year election. This would put the Dem. on second base but not guarantee them anything more than a chance.

Another interesting phenomena of American political history is that since 1860 we have always elected presidents in this order: First executive type--governor for example--then a man from the legislative branch and then a switch to a specialist or back to executive. Political theorists say you hold what you've got or go over to the next phase. Example Wilson, Gov. N.J., Harding, a Senator; Coolidge, executive, Gov. Mass.; Hoover a specialist; Roosevelt, a Gov.; Truman, a Senator; Eisenhower, a specialist, general.... and so we will predict the next president after President Eisenhower's term or terms will be from the executive branch of government.

LAST OF THE MOHICANS... For 33 years the Readers Digest has been cited as the one publication in the Nation which has made money without carrying advertising. Despite its 10 million circulation, it has announced that production costs have forced a change in policy. Will start taking ads in April. Cost \$26,500 a page--this ought to help pay a salary or two.

MAIL BAG PROSE.... Comes now release from FYI... For your information for fall and winter--"the new hair style is the Americano Coiffure... which is an extreme interpretation of the new 'plateau top'." More understandable part says this makes for a "kissable neck line... and will enhance the features and personality of each individual woman."

OCCUPATION BY CHOICE-- Larry Lushbaugh, the Carmel potter, a while back said he was going to sell his pottery business and live happily ever after with his haberdashery on Ocean. Then a man walked in and asked to buy the haberdashery. Gent kept raising until ole Larry couldn't resist. And he sez he is happy anyway that he can romp round in jeans now instead of being a fashion plate.

FLICKER FARE-- Man came out of cinemascoper at the Carmel Theater other day and was quizzed on the show. Quoth he: "Well, movies are getting wider and longer than ever."

CARMEL AUTHORESS MONA WILLIAMS postponed her trip to New York for a couple of days just to see the opening of "Woman's World", a movie based on one of her novelettes, at the State Theater. She and party of 11 attended as guests of theater manager Frank Rebiskie. The film has wit reminiscent of the sharp 30's.... Dolph Tewes, Forest Theaterer and manager of the Carmel Theater, has left the Peninsula to take over pianos at Macey's new super joint at Hillsdale. He left after copping second prize for the area in the movie chain's attendance contest and bringing better films to Carmel. His successor has not been named as yet.

INDEPENDENCE PAYS OFF--Cartoonist Paplov, who quit the San Francisco Examiner to take a job with Hank Ketcham and a few months ago quit Ketcham to strike out on his own is beginning to hit his stride---Esquire bought eight of his cartoons last week.

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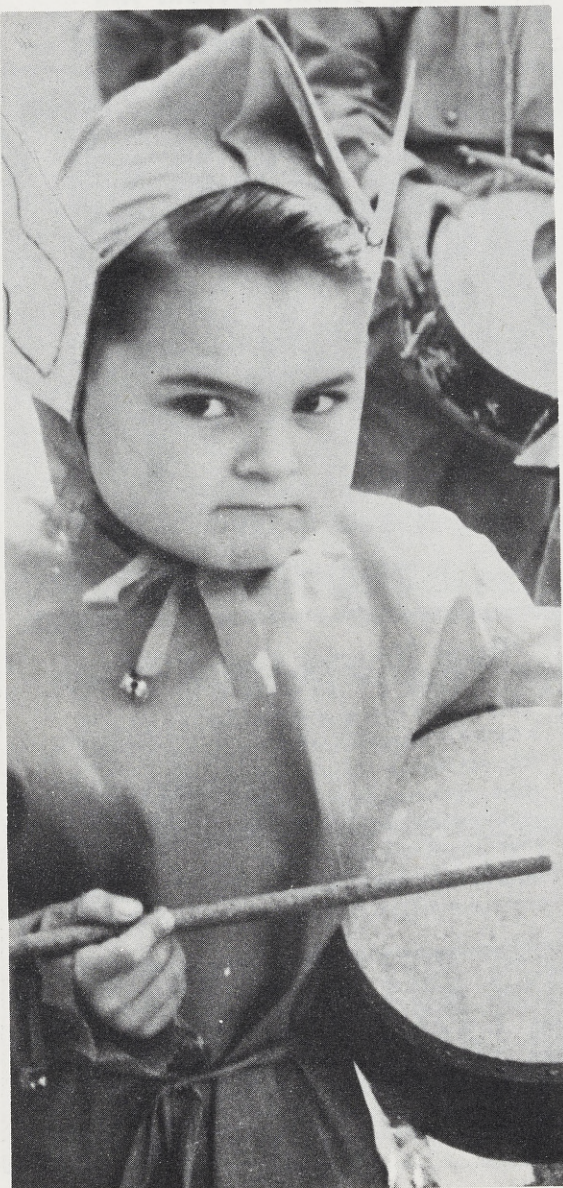
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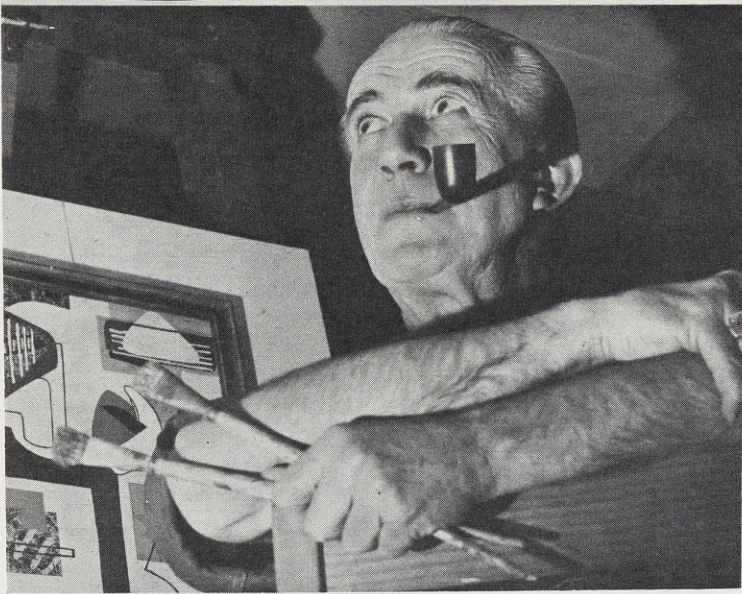
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WINGS OVER P.G.



PACIFIC GROVE'S BUTTERFLY PARADE is getting bigger with each passing year. Last Saturday, an estimated 7,000 watched as the community's youngsters marched in honor of the fabulous Monarch. The 2,000 kids in the parade came in all kinds of outfits that had been many weeks in the making. They came as gremlins, butterflies, vikings, Indians, cowboys, elves and even as butterfly trees, all immensely proud of their costumes and their marching, happy with the music, excited about this great day.





Time came in Artist Svend Clausen's life when he saw little people crawling up the tree outside his window every morning. The little people were gibbering viciously, and Svend Clausen was afraid. They went away only if he had a drink, and so he never felt safe going to sleep unless there was a bottle right beside him on his pillow. He drank two fifths a day.

"I had an idea," says Svend Clausen, "that this was John Steinbeck's country, that if you drank nobody would give a darn. That's why I came here. But I was

wrong. It was just the opposite. You weren't any more free here than any other place.

ARTIST WHIPS D.T.'S

"I took a room on Oliver Street and every day I went down to Cannery Row and to all the places Steinbeck wrote about. When I got tired I crawled into a shed and slept. I wandered down to the beach and all over the place.

"It was a world of unreality but I could live in it. People are always willing to buy you a drink when they wouldn't buy you food, and when you drink you are not hungry.

"The trouble started when I had nothing to drink and no places were open. I had to have something to drink then so I took the brick I used to keep my room warm (I always heated the brick and then

turned off the gas because gas heat doesn't smell good) and put the brick in a bag and went to a grocery in my slippers--they were going slap-slap on the pavement--and tossed the bag through the grocery window. I took a couple of bottles and went home."

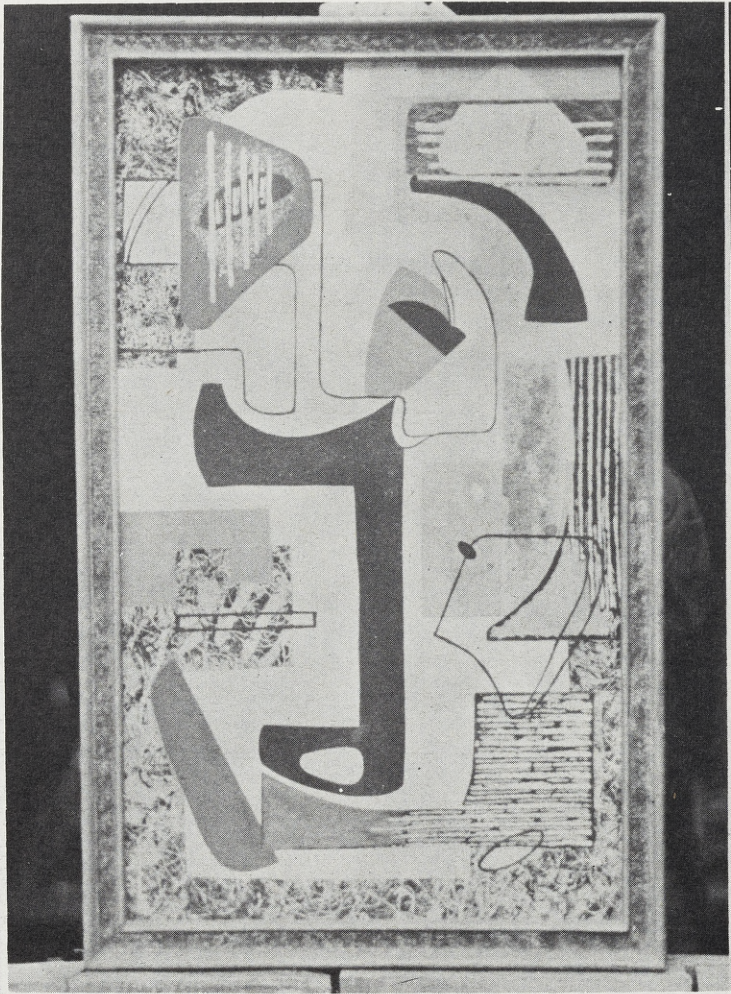
The second time Svend Clausen went shopping in this unorthodox manner, a splinter of glass cut his hand. When he went off, he left a trail of blood all the way to his room. So the cops found him.

Svend Clausen would have gone to jail then if a young man who knew Clausen's art had not deliv-

ered an impassioned plea before Superior Court and vouched to take care of him and straighten him out.

The young man, who is something of a collector of talented people, took Clausen into his home on the outskirts of Pacific Grove, provided him with food and the materials he needed to work with.

That was not quite a year ago. Svend Clausen hasn't touched a drink since. He has worked a lot, almost all of his waking hours ("When I work I don't have to drink") and is slowly making his



Advertisement



From where I sit... by Joe Marsh

Our Town Makes Good in New York City

Couldn't place a new subscriber named Clark, but I found out who they were last week when they dropped in *The Clarion's* office.

"We're native New Yorkers," Mrs. Clark said, "and all our friends there are originally from other places. We always felt left out when they talked about things 'back home.'"

"That's why we 'adopted' your town and to get all the news we subscribed to *The Clarion*. Now we have a 'back home' to talk about--and we think it's the most wonderful town there is!"

From where I sit, just about everyone thinks his own home town is best. Picking your town comes natural. The right to do this "picking," though, is what really counts. Whether it's a favorite town, a favorite cut of meat, or even a choice of a beverage--say between beer and buttermilk, it's respecting the right to this freedom of choice that makes a good neighbor. I hope you subscribe to that!

Joe Marsh

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come-back in the world of art in which, once, he held a highly esteemed place, even to being listed in "Who's Who".

Starting on Thanksgiving weekend, for three weeks, Clausen's most recent work will be exhibited in a one-man show at the White Elephant Gallery in New Monterey. It will be his first exhibition in well over a year. He then showed at the Kurland Gallery.

Svend Clausen, a big, 195-pound man gone 170-pound flabby, which shows when you're over 50, is in a way a displaced person from another age. His kind are rarely found in our civilization today. He belongs in the years between the two World Wars, years that seem more remote today than many other eras that passed long before them.

He is a man with a strong face, big features. He has pale blond hair and wears it the way many Scandinavians and northern Germans wear their hair, quite long, combed straight back. What makes this hairdo typical is that it doesn't stay in place long but falls apart into thick strands that flop over the ears.

Svend Clausen, now 52, was born in Copenhagen, Denmark. He got his bachelor of arts degree there, then went to the Max Reinhardt School in Berlin where he studied scenery design which, at the Reinhardt school, meant going through the whole curriculum of dramatics.

This was in the early 20's when the world, and particularly Ber-

lin, was full of Da-Da-ism, expressionism, cubism and a lot of other isms, some harmless, some full of threat and uncertainty.

Clausen, then still mostly a naturalistic painter, was strongly influenced by the current movements, by artists in the Brücke and Blue Rider movements, like Feininger, Max Pechstein, Otto Müller, Emil Nolde, Kandinsky, Schmidt-Rotluff. Under their spell, Clausen ("I always had a flair for the more expressionistic") began to abstract his portraits and landscapes.

Then he went to Paris to paint. He met Max Jacob, Christian "Bebe" Berard and Jean Cocteau (who told him "Some day you'll be painting non-objective and then you'll really be great").

Clausen exhibited in several avant-garde galleries, went to work for Gabrielle Chanel, whom he met through Cocteau. It was Clausen who then cooked up a window display, familiar to all Cosmopolites, in which a solitary bottle of Chanel No. 5 is placed against a background of black velvet.

In 1928, Clausen went to America with his aunt, Metropolitan Opera mezzo-soprano Julia Clausen. For a while he painted in Greenwich Village, succumbing temporarily to neo-Romanticism, then enlisted in the U. S. Army to get his naturalization papers in three years instead of waiting five.

His enlistment did not only get him his citizenship but also (and never say the Army lacks wondrous



opportunities) provided him with a good living during the depression years. Because: in the Army it was discovered that he had a heart condition, and after his discharge in 1932 he drew a \$75 monthly pension, a good deal of money in

those days. His pension has been cut down considerably since then, apparently because he insists on staying healthily alive despite his heart condition and he only gets

Cont'd on D-3.



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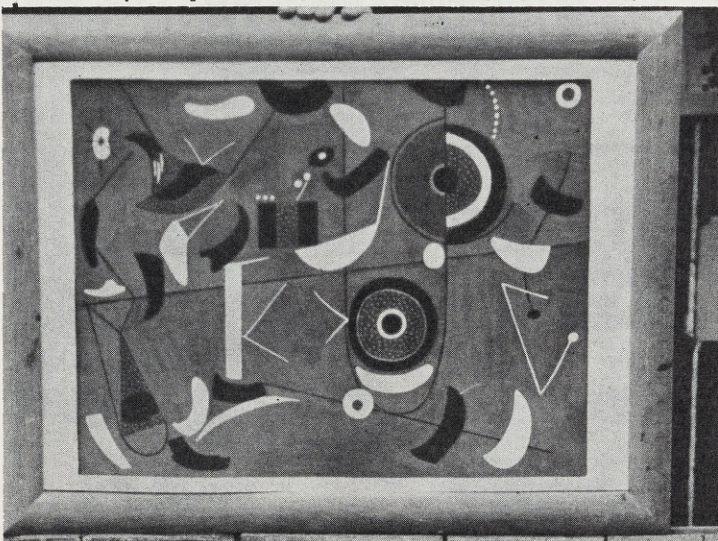
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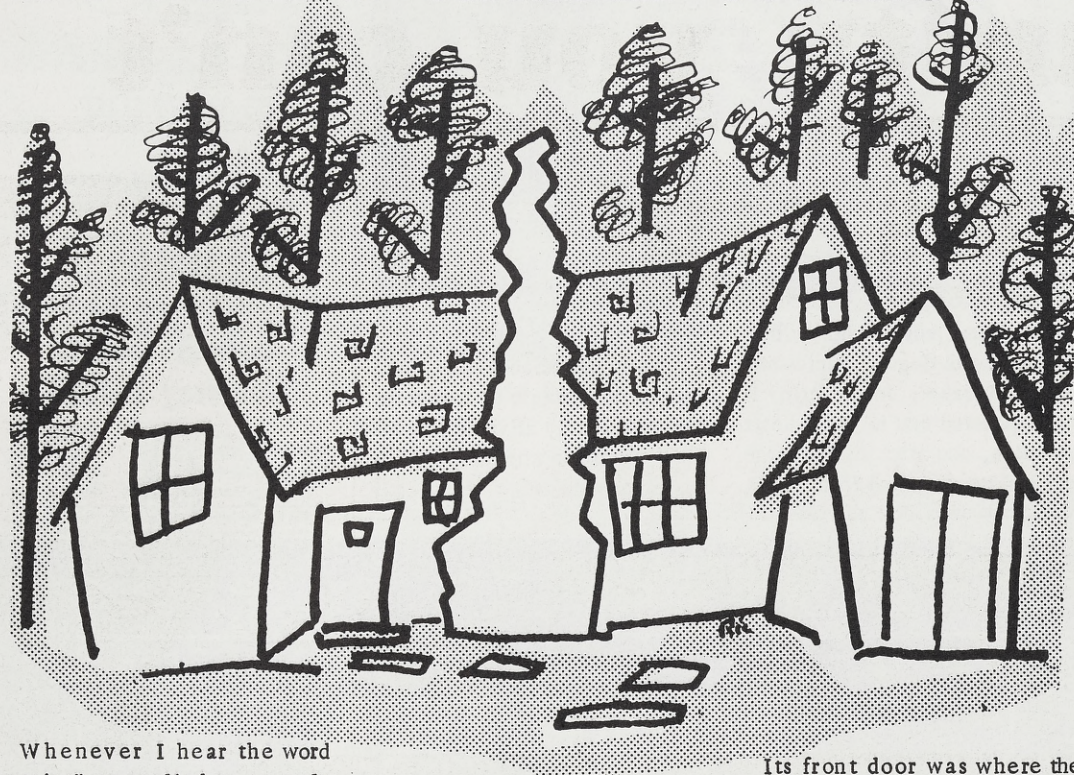
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LIFE WITH A CARMEL COTTAGE



Whenever I hear the word "quaint" as applied to an early Carmel cottage I think of the quaint little outdoor icebox which was so remotely attached to the Carmel cottage I once occupied.

On a dark, rainy night, you had to carry both a flashlight and an umbrella to get to this primitive custodian of refrigeration, which left you with no hands for carrying whatever you were after after you got it.

I'll never forget the time, with dinner guests waiting for their dessert, I plunged into the darkness after a pie I had made. On my way back to the house, by balancing the pie at a necessary angle, I lost some of its innards

(Many people have asked us to reprint this story by Shirlee Stoddard. We do so gladly because we think it is one of the best stories we ever ran. It originally appeared only in the Spectator.)

--but I didn't realize it until I caught my guests gazing rather sadly at the empty crusts they found on their plates.

That particular house, in true pre-Comstock Carmel style, had a fireplace that didn't draw, a hot water heater that gave out in the middle of every shower and a leaky, leaky roof.

Apart from that it was charming. It was surrounded by sprawling, beautiful oaks which shut out all the light and towering pines which fell down in the winter.

It had a cute little patio which got 15 minutes of sun in the afternoon and was so choked with pine needles and leaves you didn't want to sit there very long anyway.

Its front door was where the back door should have been and vice versa (somewhat confusing to guests and tradesmen), and there was an extra outside door on the bathroom for people who had been to the beach and didn't want to trickle sand and salt water through the house - though the beach was a good mile away.

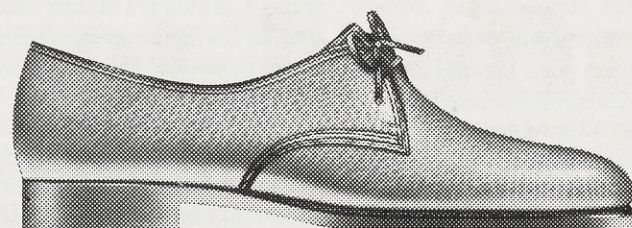
That was my last early Carmel cottage in a long succession of Carmel cottages. My first Carmel cottage was REALLY charming. Built by Perry Newberry and once dwelt in by Jack London, who died, I understand, in 1916, it also had a fireplace that didn't draw. Various tenants, though, had tried to alleviate the situation by adding another foot or so of any kind of brick or rock they happened to have on hand to the chimney, so that by the time we moved in the chimney looked like that nursery rhyme about the crooked little man in his crooked little house and the fireplace STILL didn't draw.

That chimney, in my high

school days, had its points. If I got home late from a party, had forgotten my key and didn't want to disturb the family by pounding on the front door, I just walked up
Cont'd on F-2

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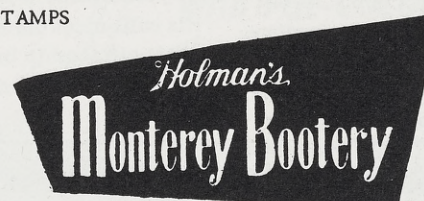
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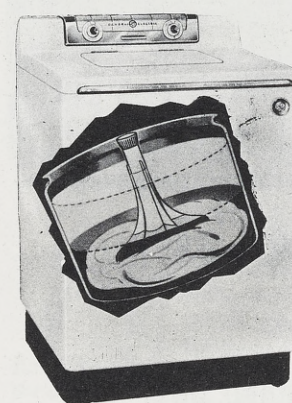
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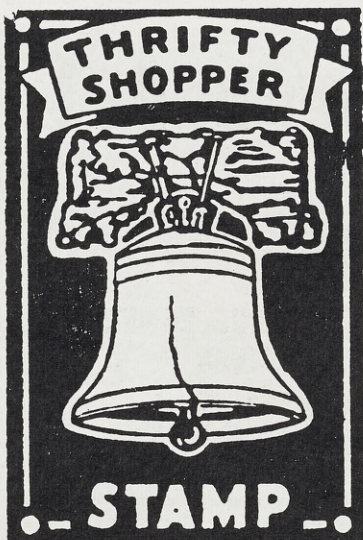
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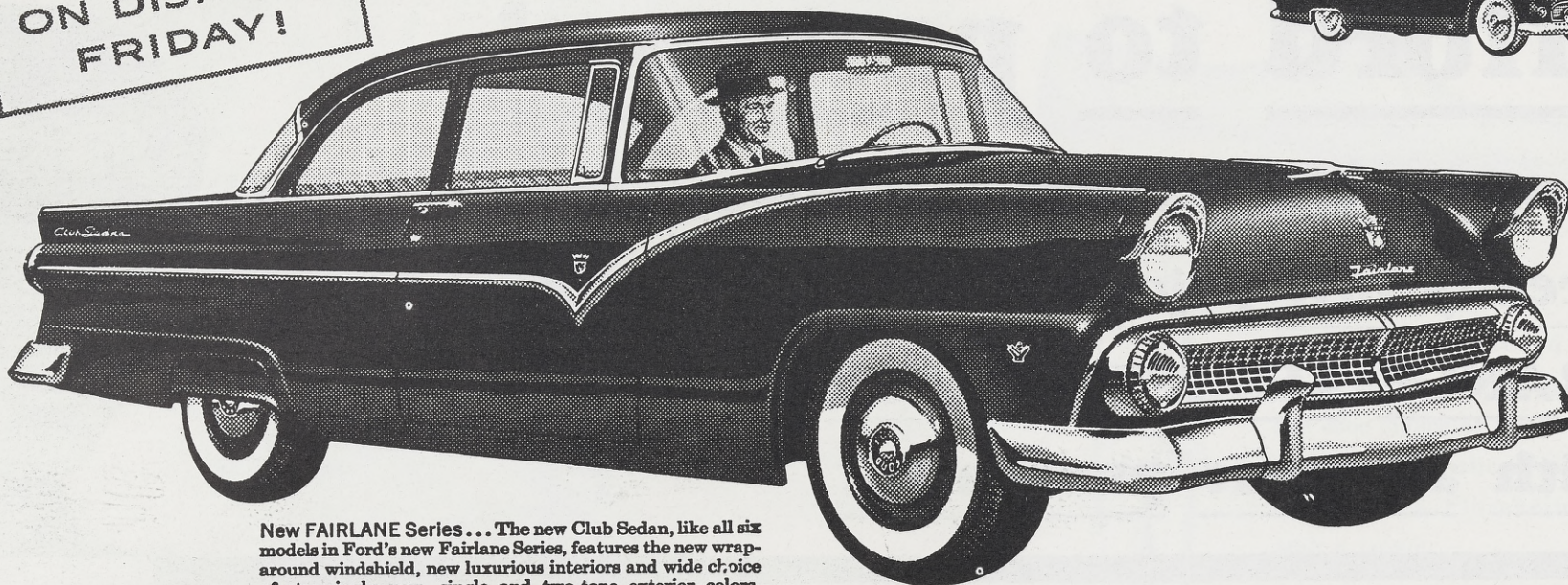
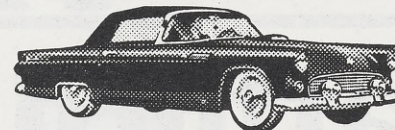
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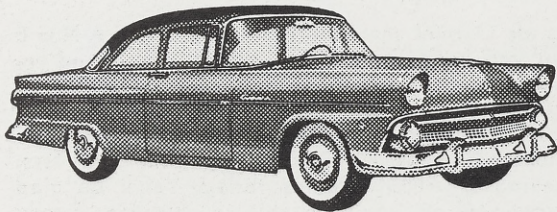
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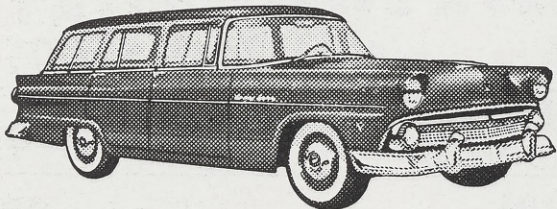


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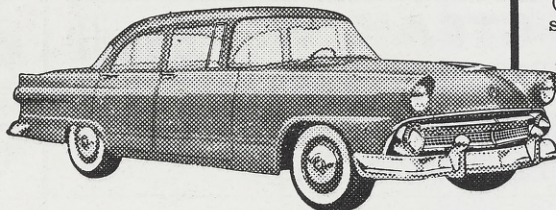
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WOMEN WHO DO THINGS By BARBARA HALL HOBBY PAYS

The story of Alice Seckels has a little of the fairy tale about it. It's a story of a woman who drifted into two careers--almost by chance--and made an immediate success of each.

Today, Alice Seckels, who came to Carmel in 1948 to "re-tire" from the hectic business of concert manager, continues in her field, managing a few lectures each year. But she also has a flourishing new career, which began as a hobby only three years ago. Her ceramic vases and bowls are in great demand at the more exclusive crafts shops--The Carmel Work Center, the Art Gallery at Pebble Beach, the Allied Arts Shops in Palo Alto and Podesta and Baldochi's in San Francisco.

Almost all of her twenty-seven different creations take some form of a leaf. And this goes back to the beginning. Early in 1951, a

ed up a leaf, and by the time she arrived there she told Mr. Calley, the instructor, that she intended to make six plates molded after the leaf. "Well, it was like a beginning student of the piano saying he wanted to play at Carnegie Hall! I'd never done any work with clay!"

To the amazement of her instructor, by the end of the class period, her six plates were ready for the kiln.

Six months later she began getting orders, and "Leaves - by Alice Seckels" were established.

"I never intended to sell anything," Miss Seckels says, "but I filled my house with so many pieces that I didn't have room for any more!"

On a recent trip East, she showed her pieces to a few people, and came home with ten dozen orders. But she found she would be too



friend asked her to go along to the ceramics class at the high school. Miss Seckels' desk was littered with tickets and correspondence on the Lowell Thomas Jr. lecture that she was bringing to the Peninsula, but she said, "Well, why not?"

On her way to the class she pick-

busy and couldn't get them done, so she cancelled the orders.

Miss Seckels uses a real leaf, which she presses onto clay, to make the mold. "Leaves are the background for everything in nature," she says. "So, it's logical to me that leaves should be the

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SON OF OSCAR WILDE

book looks-- by John F. Allen

October 16 was the hundredth anniversary of the birth of Oscar Wilde, that cynical and witty genius, who is remembered--unfortunately--more for his sins than for his coruscating and sometimes lyrical pen. There are those who have suggested that Wilde's disgrace and imprisonment were worthwhile, because without them we would never have fallen heir to *De Profundis* and the *Ballad of Reading Gaol*. Maybe so, but one would like to think that there are happier ways of implementing genius and that had Wilde lived out a normal, undisgraced span he would have created other works of genius.

At any rate, the centennial season has produced two notable Wilde books: *SON OF OSCAR WILDE* (Dutton, \$3.75) by Vyvyan Holland, and *THE WORKS OF OSCAR WILDE* (Dutton, \$.95) edited by G. F. Maine.

Vyvyan Holland is the youngest of Wilde's two sons, a Britisher with a modest reputation as essayist, reviewer and author of plays and short stories. The Holland name was bestowed on him as a boy as an aftermath of his father's disgrace. Vyvyan was just nine when his father went on trial at the Old Bailey, charged as a homosexual; the boy was fourteen when Wilde died, broken by disease and disgrace.

Anyone looking for the sordid details of Wilde's affair with Alfred Douglas will not find it here. Fact is that the boy Vyvyan knew al-



John F. Allen, one of the top writers on the San Francisco Examiner staff, is a former West Coast editor of Time Magazine. He reviews books exclusively for this publication.

most nothing about his father until he came of age--neither about his great fame nor his unfortunate eclipse.

There is, nevertheless, a perfectly delightful story--its delight not unspiced with the horror inherent in growing up under a cloud and in the cruelty of righteous relatives. We find first the picture of a wonderfully warm early childhood, in the days of Oscar's greatest fame, when the Wilde parlor was filled with the literary lions of England and the continent, and when Oscar played proud Papa and showed off his young. It is heartening to read of the magnificent Oscar, the great poseur, dressed always to the peak of a dandy's perfection, romping on the nursery floor with his children, not posing here, but obviously enjoying himself to the full.

But these are Vyvyan's vagrant minor memories of early childhood, and they were, all too soon, overwhelmed by sadness and cruelty. He was never told why. He only knew that suddenly he was whisked away in the night, away from his beloved nursery and toys and family and companions, into Switzerland with a stupid and thoughtless nurse. There followed years of knowing and not knowing, of the knowledge that he differed from other boys, that he must never reveal his proper name. There was a succession of private schools in Europe and England, where the shy and timid youth--made more so by cruel circumstance--was the butt of older and stronger boys. He gradually found peace of a sort

in the Catholic Church, which took for him the comforting place of a lost family.

The schools he attended, at first unending sources of horror, became in the end his only source of happiness. Home, with his mother dead, was only the house of relatives, where he was always made to feel that every minor mistake he made stemmed directly

Cont'd on D-4.

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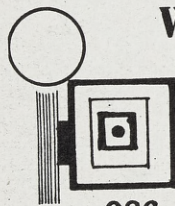
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ARTIST WHIPS D.T.'S

\$14 a month now.

"But," says Svend, "I was a rich man in those days. I went to San Francisco and got a job doing theatrical caricatures for the Call, one each day and a full spread on weekends. I made about \$40 a week that way, and with the pension I was doing fine. I lived on Telegraph Hill, entertained, had a good time." He also started drinking, but it wasn't detrimental yet. When little people came to visit he could still get rid of them with sedatives.

He painted madly in those days, ("Sometimes I paint furiously like Van Gogh and other times with the serenity of the ancient Greeks") and exhibited all over the place. He hung in San Francisco's Gallery of Modern Art, won a husky prize in an exhibition of young foreign-born artists at the Addison Gallery of American Art at Andover, Massachusetts; painted for a while in Honolulu, hung in the Parsons Gallery and the Guggenheim Gallery in New York. The New York Times raved about his work which, then, was turning non-objective.

In 1947 he was awarded a Solomon R. Guggenheim Fellowship that paid him \$250 a month and all his exhibition costs. He was listed in "Who's Who". The Guggenheim lasted until 1952. Liquor became increasingly important. He still had \$1,000 left when he came to the Peninsula.

"The rest," says Svend, "was Monterey philandering."

Svend Clausen's work, which has also been seen locally a couple of years ago at the Pebble Beach Gallery, is almost completely non-objective now. He paints with water colors and tempera and makes collages out of colored paper. Sometimes he paints with enamel. Some pictures go slow. Some go fast. But he works all the time, doesn't have to worry about anything else. For relaxation he reads. He hardly ever leaves his room in which he sleeps and works. It's a sort of shed. It's cluttered and dusty and primitive. But he loves it because he can work in it. He has good light through a big Dutch door.

"An artist," he says, "should at least be able to live like a ditch digger but he can't make even that out of his art. I don't believe in government subsidy, but an artist should be able to live by his art. I don't know the answer."

Svend thinks there are many talented and capable artists living on the Peninsula but that most of them are "too timid. They are

not experimenting enough. They paint the same pleasing pictures over and over again, pictures that have been painted by very competent artists long before them. They lack true creativity and are caught in a mire of smug painting."

What would be Svend Clausen's advice to young artists?

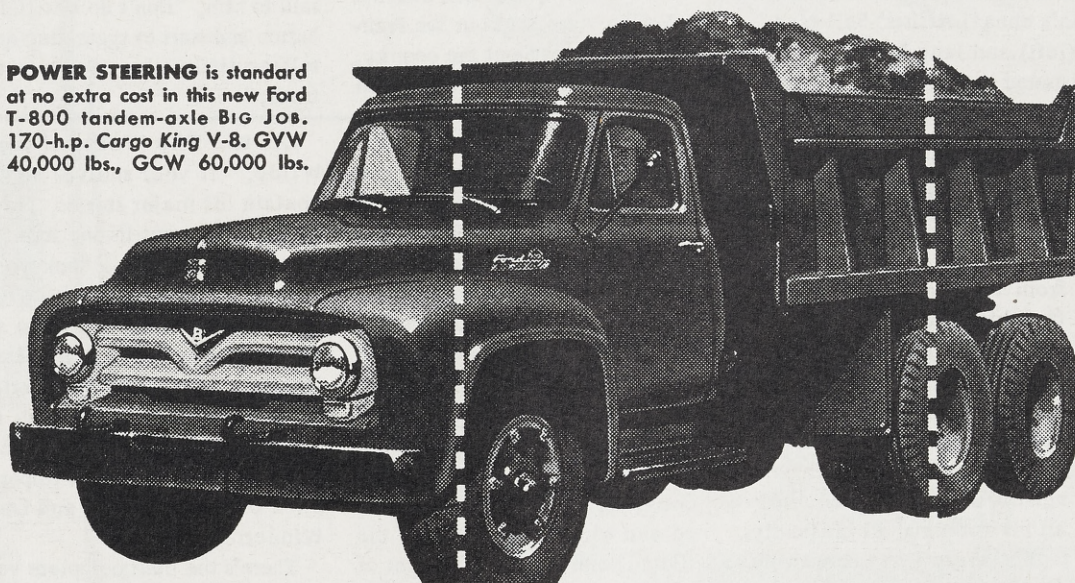
"To pay attention to nothing but their art. They must concentrate on becoming artists in being. I would say, work hard and be themselves. Influences of various schools will influence them. They should not imitate them but assimilate them and then forget them. And for the rest they should say 'Nuts'."



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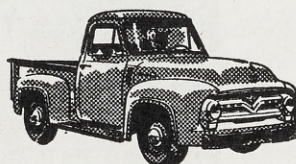
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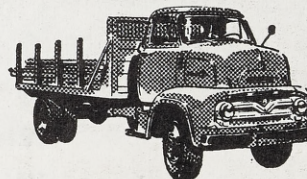
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READY FOR ARTISTS' BALL



PREPARING for the Peninsula's annual Artists' Ball (and Carnival) are Polly Brubaker (left) and Jane Featherston. The costume affair, which is sponsored by the Carmel Art Association will be held at the Monterey County Fair Grounds Building on November 20. Photo by Steve Crouch

HOBBY PAYS

background for flowers, in a vase, or for fruit, in a bowl."

To would-be ceramicists Miss Seckels has a secret for success: "Make something you want to keep for yourself! Something that's beautiful and useful."

One of the reasons she loves her work is that she likes to get her hands in mud! "Clay talks," she says. "I just play with it for a while, and pretty soon, something beautiful appears!"

Alice Seckels, a tall, gray-haired, real lady, whose sparkling brown eyes and lovely complexion and vitality make her seem much younger than she probably is, is one of those people who says and means it, because she's done it: "You can do anything!"

Music has been a part of Alice Seckels all her life. A pianist herself, during the first World War she managed concerts and recitals for the benefit of the Red Cross. After the war, she started out on her own, and soon became a leading impresario in San Francisco and throughout the country.

She became known as the good

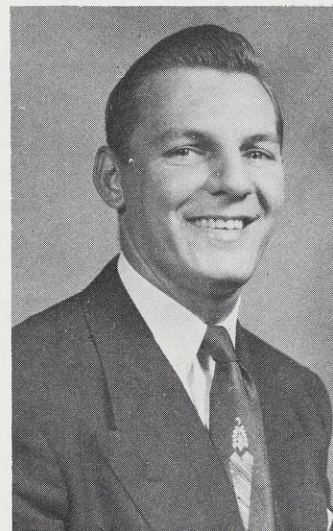
fairly to the musical child geniuses who were budding around San Francisco in the 20's and 30's, and launched the careers of eight prodigies who won world-wide fame, among them Yehudi Menuhin and his sister, Hephzibah, Ruggiero Ricci and Ruth Slenczynski.

Of course, a concert manager's business is full of chances. "You can't go into the business if you're afraid of losing money," Alice Seckels says. "But then, I love to live dangerously!"

Miss Seckels has also managed lecturers and explorers, including Lowell Thomas, Richard Halliburton, Lowell Thomas, Jr., Martin-Johnson, Nicol Smith and Loreta Baker Valley, who appears today at the Golden Bough Playhouse in Carmel.

Besides being their agent and arranging for the time, place, tickets and all the details, Miss Seckels often acts as friendly advisor to beginning artists. When Nicol Smith was first starting out with his travelogues, Miss Seckels said to him, "Don't do like Halliburton and start exaggerating and telling little fibs. Stick to the truth."

Ellsworth Gregory, Expert Piano Tuner and Repairman, Formerly of Boston, Mass., Now With the Stan Newlin Piano Salesrooms.



Ellsworth Gregory, Piano Technician

Gregory received his early training under Dr. Wm. Braid White of Chicago, who conducts a school in the Art of Piano Tuning and Construction.

Dr. White is an outstanding authority on pianos and manufacturers many times call on him for advice.

Stan Newlin who has the Exclusive Franchise rights for Baldwin Pianos and Organs on the Monterey Peninsula, before opening Salesrooms in Monterey, Santa Cruz and Pittsburg, Calif., was general manager of a large music store back east and at this time Gregory was under his supervision. The Stan Newlin Salesroom is located in the San Carlos Hotel Bldg., 387 Pacific Street. For free estimates on piano repair work phone 5-7114.

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SON OF WILDE

from the "bad blood" inherited from his father. It is difficult to understand this sort of cruelty, but this was an age when there was no leniency granted, when hardly a man or woman dared oppose the mob cry that went up against Wilde and which affected all his works and all his family.

Yet there were some who so dared, and it was the discovery of these champions of his father that changed Vyvyan Holland's life. Suddenly he knew himself to be not the son of a vice-ridden

criminal, but the son of a great genius of letters who had slipped into a sexual bypath, which had been known to men of genius since history began. They did not necessarily excuse his aberration; they did find it as nothing against Wilde's importance as one of the giants of English literature.

And so Vyvyan Holland's book ends on a note of regained pride and happiness, in a world where once more Wilde is read and played and where people forget the ill and know again the delight of reading him. It took a deal of courage for Mr. Holland to write this book. It is to his great credit that there's not a whine anywhere in it.

As to "The Works of Oscar Wilde," if your shelves do not contain his major stories, plays, essays and poems in one form or another, then this is a book worth buying. Unless you are a Wilde specialist, contained herein are all the pieces that really matter. There's The Picture of Dorian Gray in its entirety, and, of course, all the witty and wonderful plays, led off by The Importance of Being Earnest and Lady Windermere's Fan.

There's the most complete version of De Profundis which can be printed, and--which I suspect is worth the price of the book alone--the magnificent Ballad of Reading Gaol.

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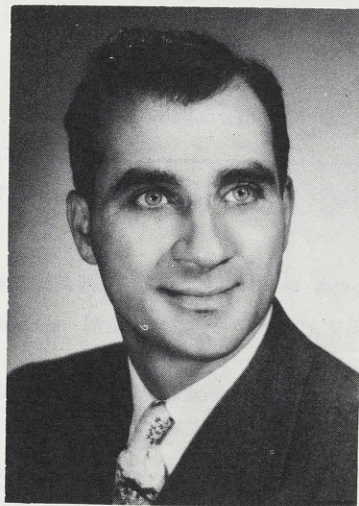
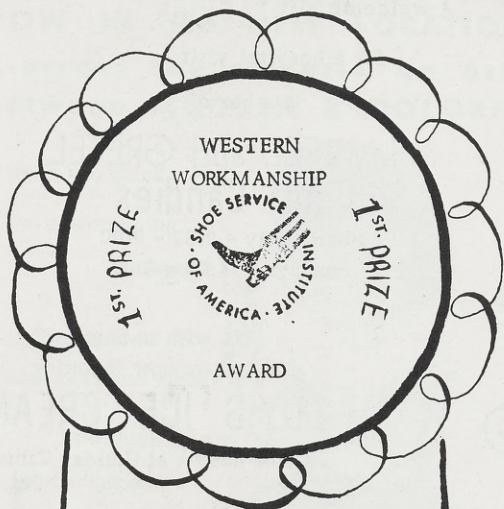
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FRANKLIN SHOE SHOP WINS FOR THE SECOND CONSECUTIVE YEAR NATIONAL AWARD for WORKMANSHIP 1ST IN 50,000 U.S. SHOE SHOPS IN THE WESTERN STATES



Charles A. Federico, 37, owner of the Franklin Shoe Shops in Monterey and Fort Ord is typical of enterprising American industry.

After working for eight years as a specialist for the National Shoe Shops at Toledo, Ohio, the world's largest, he struck out on his own.

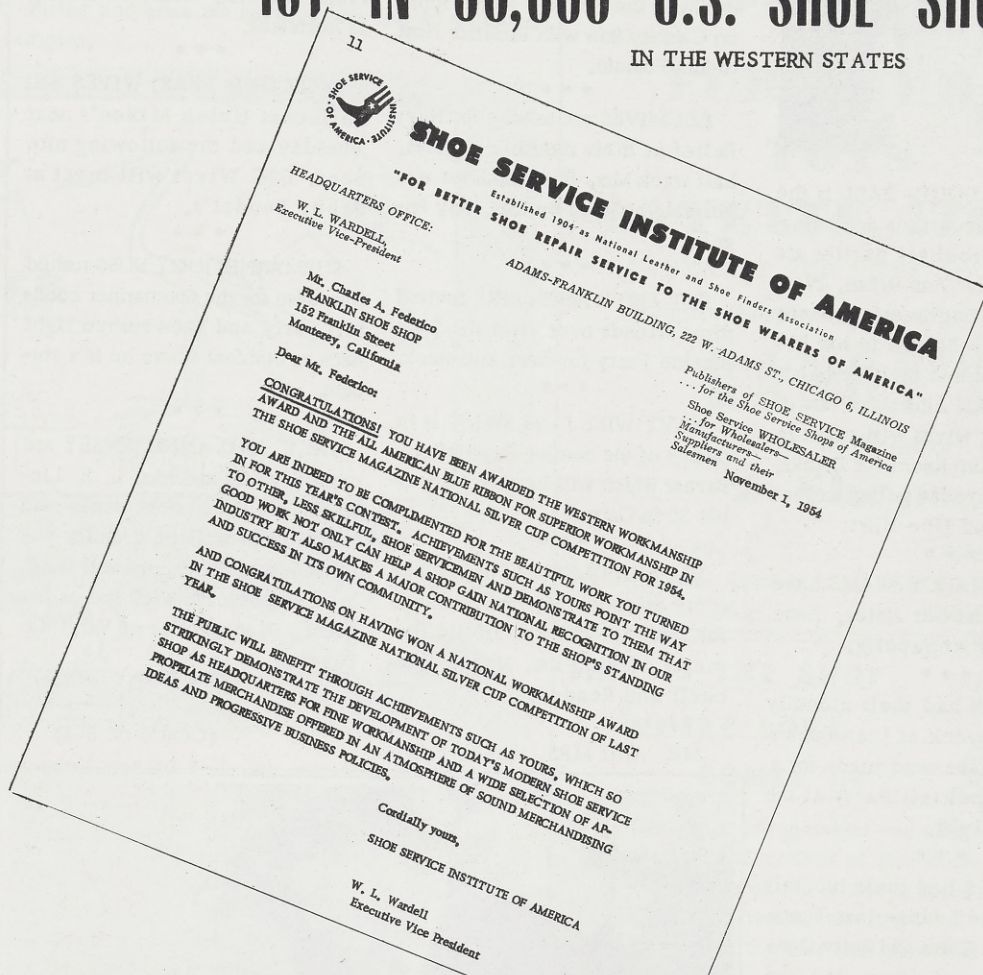
In 1940 he opened his own shoe repair shop at 152 Franklin Street. He was the sole employee. Today his shop is the most modern equipped shoe shop on the Pacific Coast and employs seven men.

Six years ago he opened a second shop at Fort Ord. It employs four men.

Mr. Federico, a family man, lives with his wife and three children at 191 Sgt. Court, Monterey.

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SERVICE CHATTER

NAVY
by Jan Phillips



THE HARLEQUIN BALL is the 27th and reservations are being made and pre-ball parties are being planned. Ann Bryan, President of the Engineering Wives Club, will be hostess to her Executive Board and their husbands for cocktails. And the Class of '48 and their wives will meet in the Copper Cup Room for Drinks, with party credit going to Joan McIntyre and Dee Hurt.

BEN AND NANCY REAMS have as their guest her sister, Anne Slaven, of Annapolis.

SECT. AB had their monthly coffee last week at Jean Buck's house and plans were made for a No-Host Cocktail Party at the School tonight.

'48 WIVES had their monthly bridge in the Lounge last Thursday with Sue Yates and Betty Dedman as hostesses. Sect. MA had their bridge at Joan McIntyre's home in La Mesa.

LAST THURSDAY the Wives of Class of '49 had their monthly luncheon at the Spindrift with Marty Waller, Mary Downey Clark and Janie Stoddard as hostesses.

2ND YEAR ORDNANCE met Wednesday night for dinner and drinks at the Fish and Steak House on Cannery Row with Bachelor Host Sidney Foscatto.

RZI WIVES are sewing for Navy Relief at their monthly Coffees. Last week Mrs. Ben Kalkhorst was hostess, assisted by Mrs. Ray Engels.

PAT AND WARREN SPRY invited some friends over after the Submarine Party for beer and steak.

NAVY WIFE JANE SWIFT is in charge of the coming Pan-Hellenic Bazaar which will be held November 30 in Carmel.

JIM AND GLORIA LE HAYE had some friends over last weekend for bridge. They're all old fly-mates of Jim, Lts. Harris, Macchell and Readdy.

MR. AND MRS. HARRY HAM-

MER of Richmond are visiting their daughter, Mrs. Dan Githens of La Mesa, and Lt. and Mrs. Lee Noble had as their guest her brother, Lester Jackson of Washington, D. C.

ORDNANCE WIVES (second year) had their recent bridge in the Copper Cup Room with Mrs. William Place and Mrs. Henry Schleuing as hostesses.

N(SECOND YEAR) WIVES will coffee at Helen Mixon's next Tuesday and the following nite Sect. E3C Wives will meet at Bobby Bendel's.

SUBMARINER JERRY NUSS rushed into town for the Submariner cocktail party and then rushed right back to Stanford where he is a student.

JACK AND ANNE LINSEY are expecting Mr. and Mrs. L. E. Lindsey of San Diego next week, and Jack's folks will be grandly entertained by Peter, 4, and Sisie, 2. Charlotte Fenwick has as her guest, Diana Wells of Virginia Beach.

(Cont'd on E-4)



HENRY DUNAKIN GREETs a guest, Mrs. Charles Simpson, at the recent open house observing the opening of his new hair-styling salon on Sixth between Dolores and Lincoln. The Carmel shop is his third on the Monterey Peninsula. A large group of well wishers attended the champagne cocktail party and admired the salon's smart oriental-modern decor.

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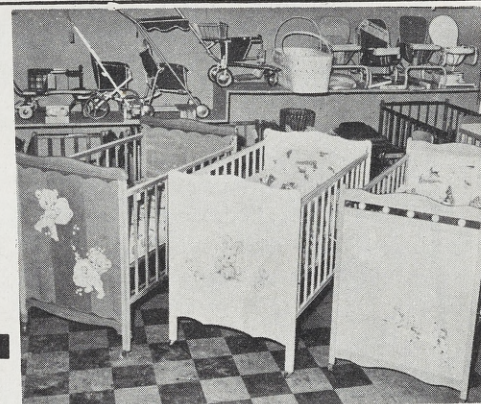
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THE LITTLE PRINCESS...

and royal every inch, this imported linen which
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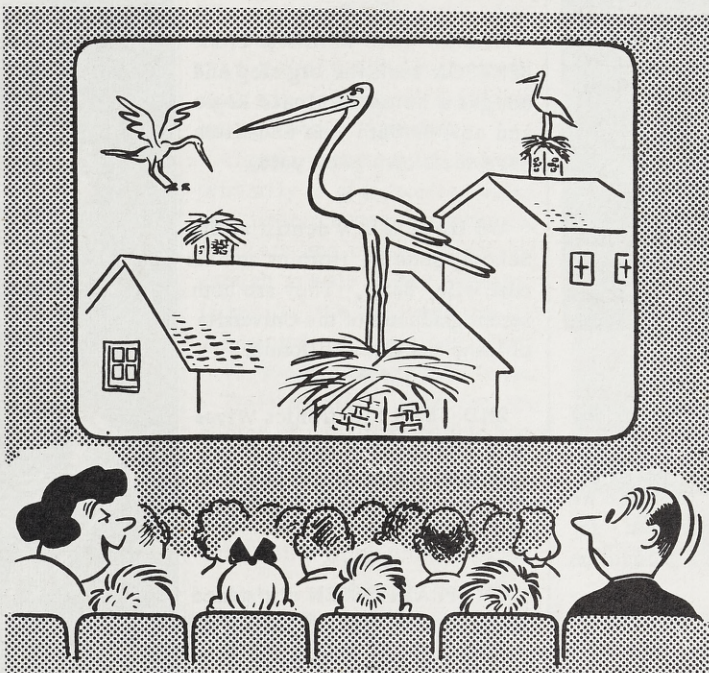
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Bill O'Malley's new cartoon book, "Blessed Event", is having a record sale at Peninsula bookshops as well as across the nation. The book, which has been out less than a month, has already gone into its second printing. The Carmel Cartoonist's hilarious record of parenthood, for, during and after the stork comes, has 90 cartoons. Here are a few samples.



"John, remind me to tell you something."



"It's the only thing which still fits me, so I'm certainly going to wear it."

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Grandmas and grandpas and other kin
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Or mothers of one or two or three
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Help swell the love that comes in our door.

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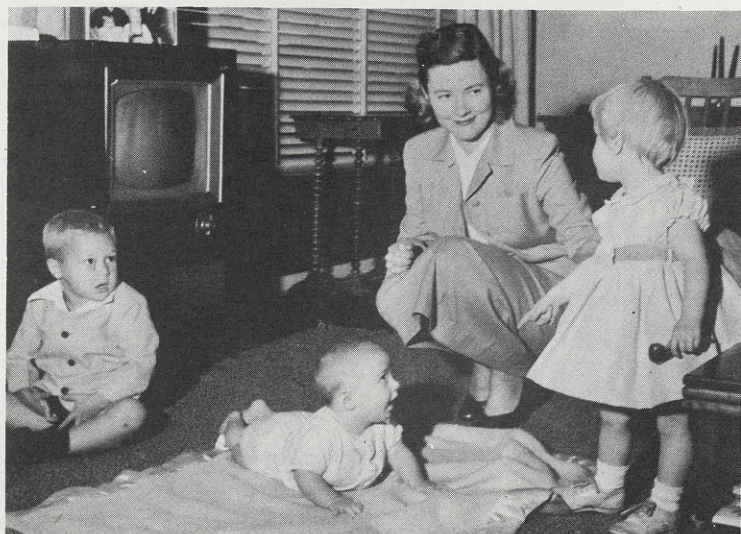
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Snapshot: WHAT IS A NAVY WIFE?



Navy wives, at least the ones we've met around the Monterey Peninsula, seem to belong to an unusual breed. They're young, good looking, intelligent, immaculate housekeepers, have lots and lots of children, and carry on enough extra activities to stagger an ordinary housewife.

No exception is Mavis McDonald. She fits all the above qualifications of Navy wifedom. She's 26, small, blonde, and most attractive, the mother of Richard, 3, Sally, who is almost 2, and Scott, who's just 4 months. She's just finished painting most of the inside of the McDonald house in Del Rey Woods. She keeps Mac, her husband, in argyles, and 3 nights a week (from 3 to 11) she's a nurse at the Salinas Memorial Hospital.

Mavis and Mac (Lt. Carleton McDonald, a student at the Engineering School) were married 4-1/2 years ago in Boston while she was still in training at the Massachusetts General Hospital. They came to Monterey in July

from Maine when Scott was only 5 weeks old.

"I planned my family," she grins, "so that by the time we came out here to settle down - for two or three years - I could be free to work."

"Mac," she goes on, "studies all the time, anyway. We don't play bridge, and it gives me something to do. This way, nobody's neglected."

Mac studies in the garage, so that evenings Mavis is home, she can have TV blaring or company without fear of disturbing her student-husband.

The neighborhood around the McDonalds is full of other Navy families who also have several children. Consequently, a steady parade of pre-schoolers marches in and out of the house.

One of Mavis' reasons for wanting to work is the change of pace. At Salinas Memorial, she's in the pediatrics ward--more children. But she doesn't think it's a bit ironic. She loves her work, finds it stimulating.

SERVICE CHATTER

Cont'd from E-2.

'50 WIVES had their monthly bridge last night at Janie Featherston's home in La Mesa.

CLASS OF '48 are planning a Xmas party at Fort Ord with Grant Apthorpe and Sam Ellis in charge of the cocktails and dinner.

TOMME AND FRANKIE LAMBERTSON took the big step and bought a home in Monte Regio and now Barbara Ann and Kieth have their own back yard.

WE HAVE a new dentist at the School, John D. Holmes and his cute wife, Bette. They are both recent graduates of the University of Idaho and love California.

2ND YEAR Electronics Wives have their next bridge at Nancy Apthorpe's home while Lee Wilson was hostess to the gals last week.

CHAPLAIN OLSEN christened young Robert Vincent Geiger at the Navy School Chapel last Saturday. Lt. Cmdr. and Mrs. James R. Bailey stood as godparents for the new little Christian who is the son of Lt. and Mrs. Robert K. Geiger. Proud grandparents are Capt. (ret.) and Mrs. Vincent A. Godfrey of Pittsburgh, Pa., and Mr. and Mrs. William F. Geiger of St. Louis, Mo.

NEW

Capezio at
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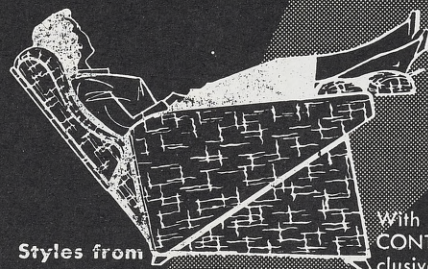
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CADEMARTORI'S: Internationally famous Italian Restaurant, on Salinas-Monterey Highway. Dinner 5:00 'til 10:30. Superb Italian and American cuisine. Fine cellar; drinks and cappuccino at the bar. Closed Mondays and Tuesdays.

FIRESIDE: 1638 Fremont Extension, Seaside. Cocktails, fine foods around the fireplace. Phone Monterey 2-0500.

THE HEARTHSTONE: On Ocean Ave., Carmel. "Where the fireplace glows on the street" and superb French dinners are done as they should be, at reasonable prices. Open charcoal grill, intimate atmosphere, cheese and wine of the best. Bar opens at 5 P.M. Mark Thomas is your host.

MISSION RANCH: Dinner in the Club Dining Room. Open every night from 5 P.M. 'till 2 A.M. Home of prime rib and lobster thermidor. Dancing, cocktails and dinner music. South end of Dolores St., Carmel. Phone 7-3824.

DEL MONTE LODGE: Pebble Beach. Terrace dining room overlooking Carmel Bay and Pebble Beach Golf Course open daily. Tap room depicts local golf history. Dinner dancing every Saturday. Telephone 7-3811 for reservations.

BAMBOO GARDENS: Where you will enjoy exotic Chinese dishes, at tables grouped around an enclosed pool and garden. Fremont Extension just past the Salinas Highway junction.

REDWOOD GARDENS: The only place in the Monterey Bay area presenting top vaudeville acts and floor shows. Dinner dancing by candlelight to the music of Mills Hoffman at the Hammond organ, and the orchestra, in a charming old redwood bark atmosphere of a garden. Dinner 6 P.M. to 2 A.M. Closed Sundays. One mile from Salinas on road to Monterey.

PINE INN GARDEN RESTAURANT: On Ocean Avenue. Luncheon indoors during winter season. Dinners nightly with popular special buffets Wednesday and Thursday evenings. The cocktail lounge is one of Carmel's favorite gathering places.

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LA PLAYA HOTEL: Home of the famous Lanai Room, serving South Sea Island cocktails, mixed according to their original recipes. Regular beverage service is also always available. The main dining room, serving breakfast, lunch and dinner, overlooks beautiful Carmel Bay. Special catering to groups. Phone 7-6476.

TIN BARN HAS FUN

The Presidio Players in their production of "Two Blind Mice" this fortnight have definitely established themselves as a vital part of the community's little theater life.

Frank amateurs without pretensions, they have produced a lively, entertaining evening at the Tin Barn Theater.

One important item contributing to their growing success is

their careful selection of plays.

In Sam Spewack's "Two Blind Mice" they have an amusing satire on government bureaucracy. It evolves around the saving of a bureau of herb research that has continued on the payroll four years after its ordered demise.

In a final attempt to save it from liquidation Tommy Thurston, a former newspaperman, rigs a pseudo, super-research outfit, cloaks it in top, top secrecy language and involves the President, Congress, the military services and the State Department in his effective hoax.

Another success factor of Presidio Players has been the ability of Director Chris Caruthers to weld the abundant talent of Army Lang-

(Cont'd on F-4)

FOREST THEATER EXPERIMENTS

The Forest Theater Guild has started a new project in Carmel that may develop an interesting experimental theater.

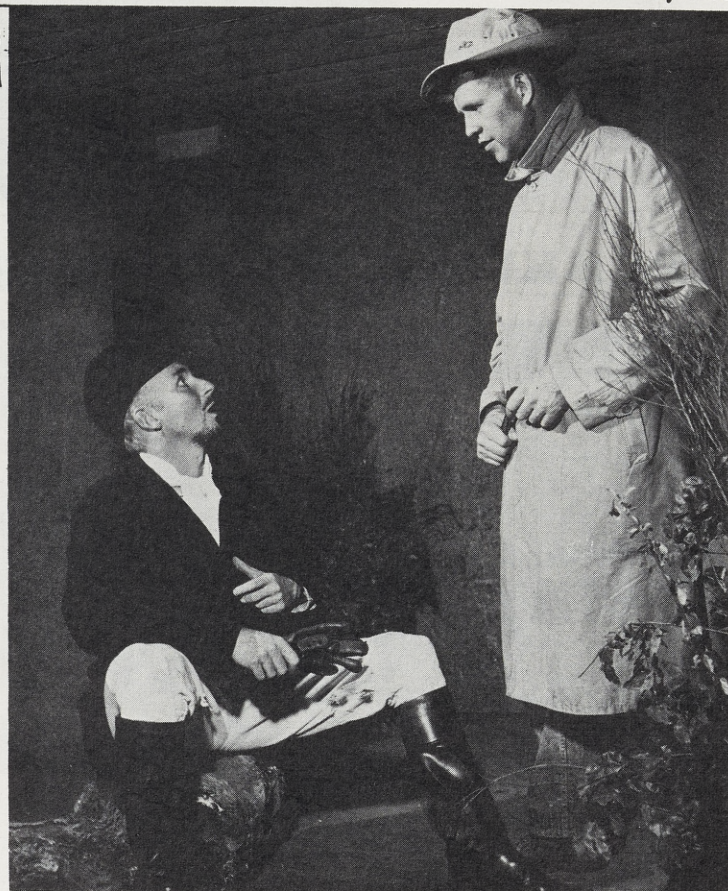
Its members have built a small stage and auditorium under the outdoor stage of the Forest Theater. The auditorium holds about 60 people. The stage is smaller than the average kitchen. In these tiny quarters, the Guild now has its Theater Workshop.

Theater workshops are designed primarily to give budding actors and directors stage experience. Tickets are cheap, cost just enough to help defray expenses. In return, the audience can get acquainted with plays they would never see in a commercial house.

Unfortunately, however, the choice of their first vehicle was a poor one.

They're playing John Galsworthy's "Escape", a drama that requires nine quick scene changes.

(Cont'd on F-4)



A FOX HUNTER (Ric Masten) is confronted by an escaped convict (Allan Foulkes) in "Escape" at the Forest Theater Guild Workshop.

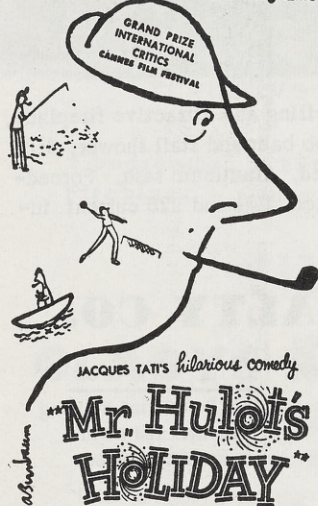
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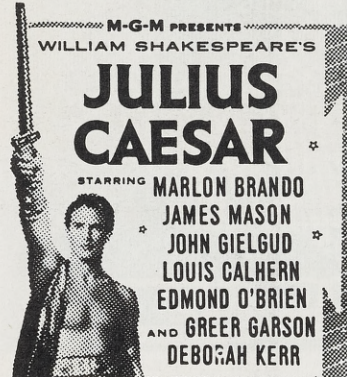
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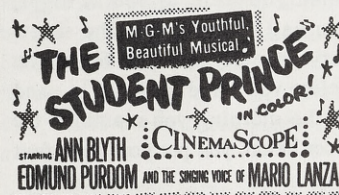
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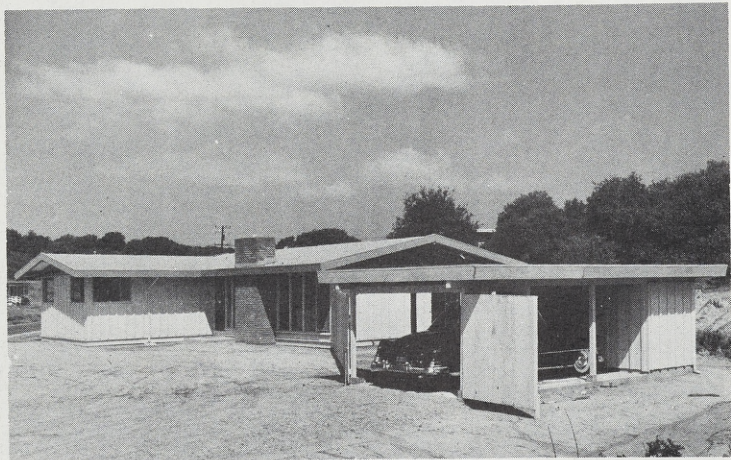
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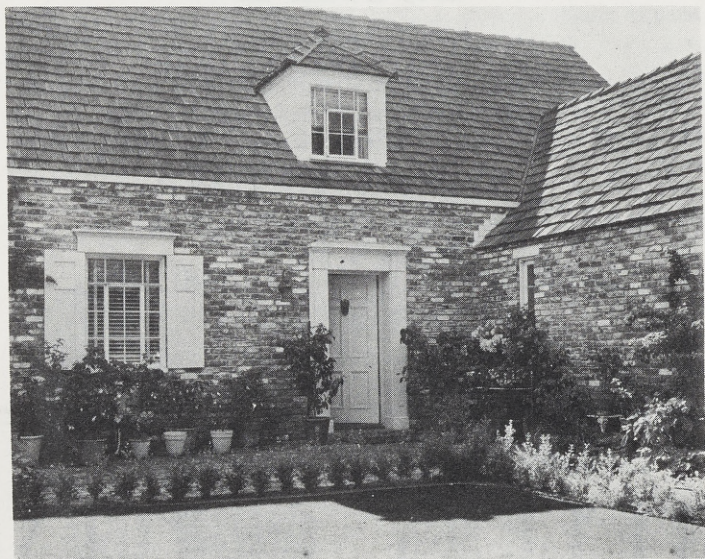
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Carmel Cottage

(Cont'd from C-4)

the chimney and climbed in through a second-story window. The only trouble with that stealthy means of entry was that my mother's bed was right under the window, and when I stepped on her she was apt to scream "Burglars!" and other hysterical things. (Later she suggested that I prop a ladder against my own bedroom window and leave it there for such emergencies. I did so, and everyone was happier. I even made my exits that way.)

One of the most charming things about that house, in 1933, was that we paid only \$37.50 in rent for it and when we went away on vacation in the summer subleased it for \$125 a month. Paid for the whole vacation, in those days.

And there were other charms. Though built of the traditional board and bat, the house contained 12 rooms and two bathrooms. The bathrooms, placed side by side with a connecting door between, offered identical facilities, except that one had a bathtub, the other a shower. We would have appreciated a second bathroom upstairs or in another wing of the house--but side by side? We ended up using only one of them--the one with the tub.

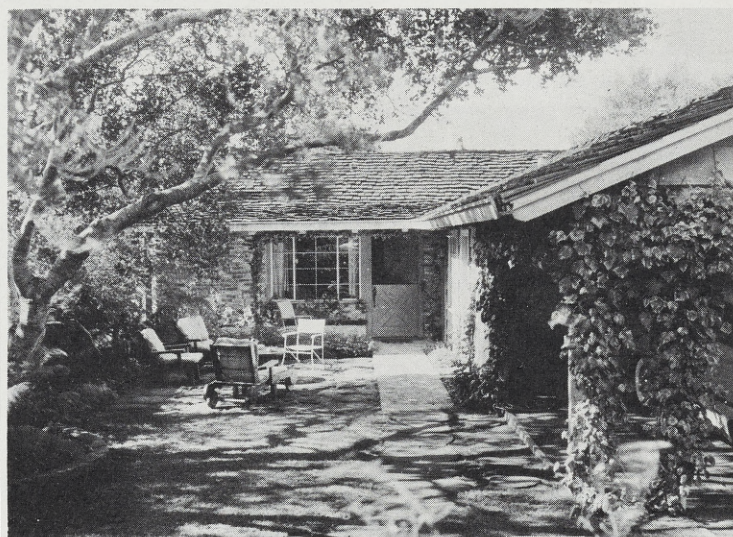
The ceilings in the house were either too low or too high. In the living room, heavy redwood beams were booby-traps to any tall man who forgot to stoop, and upstairs, in the bedrooms--each of which was a gable--spiders spun their webs in shadowy recesses far above and were impervious to house-cleaning efforts.

And speaking of spiders, there were hundreds of them. My little brother made a hobby of collecting Black Widows in mason jars and flourishing them at visitors. And when you went to bed at night, you had to turn down the sheets very carefully and look for spiders before you dared to climb in, and in the morning you examined the floor before you put your bare feet on it.

There was one particular spider--the spider in my bedroom--I called my own. Every night he descended on his gossamer thread to a point just above my nose, and every night when I grabbed for him, he scooted back up to his home in the caves. He's probably still doing it--to the present tenant of my bedroom.

There were other non-paying
(Cont'd Next Page)

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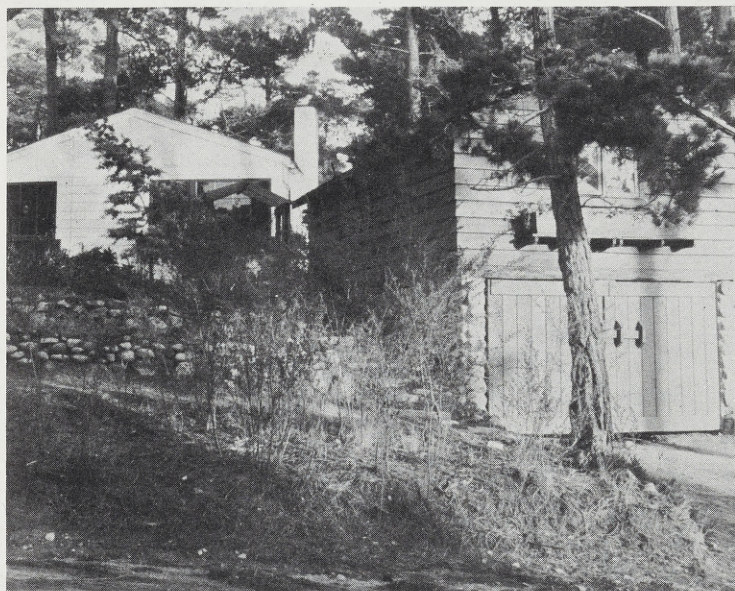
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CARMEL COTTAGE

(Cont'd from opp. page)

occupants, besides. After completing a biology project at school one year, I brought home one of the white rats I had used and sold it to my little brother for a quarter. Gordon intended to keep "Oscar" in his room, but the rat very shortly disappeared through a hole in the wall and was never seen again. We could hear him, though --at night--scurrying around the walls of the house, upstairs, downstairs and in milady's chamber. We didn't worry about his welfare; Gordon left food and water at Oscar's hole and it was always gone in the morning.

The house was one of those semi-haunted affairs which groan at night, and there was a particularly rickety staircase. Well do I remember a terrifying Saturday I spent there alone--alone except for Jolly, the Springer spaniel, who occupied herself during the early evening by snuffling along the doorways and uttering low, ominous growls. Unnerved, I gathered courage for the dash upstairs to bed. Turning lights off and on as I ascended, I finally gained my room. I stood there in the dark, pawing the air frantically for five minutes for the light cord, which was suspended, as all of them were, from the ceiling. When I found it, I locked the door, got into bed and lay listening to the whispering of the house. And all night long Jolly stood on me, leaned out the window and barked. Later--if you like anti-climaxes to your stories--I learned there had been a peeping tom in the neighborhood that night.

Yes, early Carmel cottages were charming. Charming, quaint and cheap.

They're still charming, still quaint. And they must have been fairly well built--if only for summer occupancy--because they're still standing, still occupied.

But I'll never forget what Gelett Burgess said when he came to call on me in the last early Carmel cottage I rented. "I should think," he said, looking around, "that this would be an ideal place for a murder."

It wasn't long after that that I moved to a modern, well-equipped apartment. There's no fireplace, but who cares? Fireplaces never draw, anyway.

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FREDERICO WINS

Charles Federico, 37, shoe repair entrepreneur, has captured his second National award for excellence in shoe repair.

Owner of a Franklin Shoe Shop in Monterey and Fort Ord, he was awarded first in Western

States for Superior Workmanship and a blue ribbon in the annual Shoe Service Magazine National Silver Cup Competition.

Last year Federico and his shops won a first prize for national workmanship in the same contest.

Shopping Banter

BY SUZY

Please say Suzy sent you

TWO LOVELY LADIES WHO KNOW THEIR CLOTHES have taken over THE SMART SHOP, a short ride over to Salinas on South Main Street, next to the Vogue Theater. They've created a new atmosphere. Evelyn, a long time service wife, and Peggy, thoroughly experienced in the better women's shops, have a philosophy that a dress must do something for a woman. And they practice it by really seeking what flatters you! Drive over to Salinas and see the distinctively lovely collection, both regular and petite sizes, in the charming, well lighted Smart Shop.



ANOTHER HOLDOVER, THE VERY POPULAR "Mr. Hulot's Holiday" will be at the HILL THEATER, off the hill hiway at Soledad Drive, thru the 15th. It's the crazy funny nonsensical Life called "the year's funniest". Tues. thru Thurs. a double feature, "Shane" and "Stalag 17", a wonderful chance to resee these mighty pictures. Then starting the 19th, Shakespeare's "Julius Caesar" with an all-star cast headed by Marlon Brando, James Mason and John Gielgud. Special prices at the door for Caesar only will be \$1.00 adults, \$.85 enlisted military, \$.75 students. Two shows a nite, 7 and 9, phone 2-9545.

AT LAST THERE'S A PLACE ON THE PENINSULA to buy hats! If you've looked for a smart topper and been disappointed as I have, you'll be delighted by the brand new ORD TERRACE HAT SHOP (way out Fremont Ext. at Ord Terrace). Mrs. Norwood has really superior bonnets, the Gage line of hats, mostly one of a kind, from \$2.98 up to \$10.98. All with the touches and handling that usually cost so much more. I particularly fell in love with a white Breton (\$6.95)--you'll be seeing it on me. If I hadn't told, I'll bet you'd think I'd spent a fortune on it.



WHAT WOULD THE HOLIDAYS be without parties? And what would parties here be without the OAK KNOLL LIQUOR STORE? You know, where the pink elephant dances on Fremont near Airport Rd. If you haven't tried their helpful services, you can't know what joy there is to giving a party. I've tried their latest, a portable Formica topped bar, and I'll testify it makes serving much easier. Call them (5-6394) for all your party needs; they deliver, they loan glasses, punch bowls, etc., besides the bar, give ice cubes; and you should really ask them about opening a charge account.

IF I HAVE ANY INFLUENCE WITH YOU, dear readers, and if you should be looking for a flattering dress, perfection for little dinners and cocktail parties, listen to me now. Your dress is at BILLIE DAHL'S DRESS SHOP (just past the stop light in New Monterey). It's all black with a wool jersey long torso and a full taffeta skirt with a bustle bow. The neckline is a scoop front with a lower V-ee'd back, Elbow length sleeves. It looks seventy dollars; it costs only \$14.95. It is smart, simple, beautiful. Of course, there are many pretty things in this little shop, but I just had to tell you about this one.

IF YOU'VE MISSED SEEING "AUTUMN CROCUS"; you still have a chance. Hooray! So many people begged to have it put on a few more times that the Golden Bough Players are putting on their Circle Theater hit again this weekend. Performances Friday, Saturday and Sunday nights at 8:30 in the little in-the-round theater on Casanova between 8th and 9th. Tickets \$1.25 at Browse-Around, Carmel 7-4125, and after 4:30 at the Golden Bough Playhouse box office 7-4044. You'll love this charming play directed by Don Gunderson.



Symphony Alive!

(Cont'd from A-3)

cafeteria. The concerts take place in the Sunset Auditorium. These facilities are provided by the Carmel Adult School under Charles Dawson free of charge since the symphony orchestra is considered sort of an adult school activity. The symphony association only pays the regular adult school registration fee for each of its musicians.

The orchestra's budget for this season will be an estimated \$3,500. This pays for programs, rental of scores, music for the orchestra's repertory file, insurance, office expenses, dues to the Symphony League, occasional soloists, travel expenses for Millar, (whose only pay is that of an adult school teacher), car allowances for musicians who come from other parts of the County.

Last year, expenses were about

the same while the income from admissions and membership contributions came to \$2,500. The balance was financed by the honorariums paid the orchestra for two outside performances, one in Watsonville and one in Edison Holt's Carmel Valley Bowl.

According to Wurzmans, such outside concerts are not practical, however, since the union musicians in the orchestra must be paid at union scale when the orchestra is hired out. In local concerts they may offer their talents free and do so gladly.

Wurzmans hopes that the difference between income and expenses this year will be financed by one or more generous donors interested in furthering the cultural activities of the community. In case of emergency, however, the association has a reserve fund of about \$1,600, still untouched from the time it was set up.

The association, meanwhile, has asked the County Board of Supervisors to subsidize it. The application stated that the symphony wanted to give concerts throughout the County but that it lacked funds to do so. The matter is now under consideration by the Supervisors.

The symphony's first concert more than lived up to the association's expectations. Almost everybody hailed the performance the best in the orchestra's history.

The concert was followed by a reception at the Carmel Art Association Gallery, the orchestra presented selections by Copland, Mozart, Prokofieff, Barber and Bizet. Violinist David Abel is scheduled to be soloist at the next concert, Tuesday, January 18, 1955, and Catherine Millar, mezzo-soprano, will sing at the third concert, March 29.

George L.

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GUILD'S "ESCAPE"

(Cont'd from F-1)

The workshop, with its diminutive stage and lack of backstage room, doesn't have the facilities for zippy switches. The scenes appeared as separate entities rather than a continuity and we never had a chance to be drawn into the play enough to really care what happened next.

Galsworthy is also to blame for this. "Escape", an outdated play to start with, attempts to be somewhat documentary of England in the early 20's. Instead of characters, it has types. Its lines are flat.

The players work hard under these handicaps. Most of them are reasonably competent, and some—like Allan Foulkes, Helen Weston, Alec Merrivale, Billie Masten, Gracecarol Kearney, Edgar Pye, Cole Weston, John Kidwell and Jack James—quite satisfactory in their parts.

"Escape" will play again this Friday, Saturday and Sunday nights. Then it will close and the prompter will get a well-earned rest. Cole Weston directs. Credit for good costuming goes to Hazel McLellan. ---G. B. S.

"MICE" IN BARN

(Cont'd from F-1)

uage School actors into a cohesive whole.

As in other Presidio productions the impression gained is a general one of wholeness rather than individual stardom.

But, here much credit must go to Bill Devlin, who plays the part of Thurston to the hilt, demonstrating that he is an actor of considerable talent.

Other standouts are Donnie Komaiiecki, ex-wife of Thurston, Howard Brown, the senator, and Tom Waters, a scoop-happy newsman. ---T.H.

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